

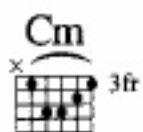
VISIT...

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(I Got That) Boom Boom

Words & Music by Roy Hamilton, Chyna Royal, D'Angelo Holmes & Eric Jackson.

$\text{♩} = 110$



1-3.

4.

Vocal ad lib. Short-

Drums

- y she think she fine, fine e-nough to blow your mind. Short - y she think she bad.

Get on the floor and shake that ass, Short - y she think she fine. Fine e-nough to blow your mind. Short -

- y she think she bad. Get on the floor and shake that ass. Yeah.

The first system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, with lyrics: "- y she think she bad. Get on the floor and shake that ass. Yeah." The middle and bottom staves are piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

This is for all those southern boys out there.

The second system continues the musical piece. The vocal line (top staff) has the lyrics: "This is for all those southern boys out there." The piano accompaniment (middle and bottom staves) maintains the same rhythmic pattern as the first system.

Ooh - - hoo. Ooh - - hoo.

The third system introduces vocal harmonies. The top staff features two vocal lines with the lyrics: "Ooh - - hoo. Ooh - - hoo." The piano accompaniment (middle and bottom staves) continues with the established rhythm.

Ooh - - hoo. Check this out.

The fourth system concludes the piece. The top staff has the lyrics: "Ooh - - hoo. Check this out." The piano accompaniment (middle and bottom staves) continues until the final measure, which includes a triplet of eighth notes in the right hand.



1. I see you look - ing my way and I know that you have some - thing to say...
2. You had caught my eye and I want - ed to get to know you...



Watch - ing ev - e - ry inch of my bo - dy.
Don't be shy, I want you to come clos - er.



Like you want - ed to play. (Yeah, so here we go.)
So what you gon - na do? (Yeah, so here we go.)



(Boom) Boom boom, boy you look so sex - y.

1° only

(Boom) Boom boom, boy you look so se - xy. I be - gin to dance.

Drums cont. sim.

This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment consists of a left hand in bass clef and a right hand in bass clef. The drums are represented by 'x' marks on a line in the right hand of the piano part.

— just a lit - tle bit, to turn you on. Yeah, I got that.

This system contains measures 4 through 6. The musical notation continues with the vocal line and piano accompaniment. The drums are represented by 'x' marks on a line in the right hand of the piano part.

I ain't got that boom boom that you want. Watch - ing me all night long.

This system contains measures 7 through 9. The musical notation continues with the vocal line and piano accompaniment. The drums are represented by 'x' marks on a line in the right hand of the piano part.

hur - ry up be - fore it's gone. I ain't got that boom boom that you want.

This system contains measures 10 through 12. The musical notation continues with the vocal line and piano accompaniment. The drums are represented by 'x' marks on a line in the right hand of the piano part.

I don't think you should wait, one min - ute might be too late. Short -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). It contains the lyrics "I don't think you should wait, one min - ute might be too late. Short -". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line in the left hand and chords in the right hand.

- y she think she fine. Fine e - nough to blow your mind. Short -

The second system continues the musical score. The vocal line has the lyrics "- y she think she fine. Fine e - nough to blow your mind. Short -". The piano accompaniment continues with the same rhythmic pattern, featuring eighth notes in the left hand and chords in the right hand.

- y she think she bad. Get on the floor and shake that ass. Short - y she think she fine.

The third system of the musical score contains the lyrics "- y she think she bad. Get on the floor and shake that ass. Short - y she think she fine." The vocal line and piano accompaniment continue with the established musical structure.

Fine e - nough to blow your mind. Short - y she think she bad. Get on the floor and shake that ass.

The fourth and final system of the musical score contains the lyrics "Fine e - nough to blow your mind. Short - y she think she bad. Get on the floor and shake that ass." The vocal line and piano accompaniment conclude the piece.

Twi - lil - ly, twi - lil - ly. Yeah! Twi - lil - ly, twi - lil - ly. Yeah! Twi - lil - ly, twi - lil - ly. Short - y

1.

2.

get on the floor shake that ass for me... Yeah! get on the floor shake that ass for me... She

na - ked, she soak - in' wet, strip - tease like a mm... drip - pin' sweat. She
2. Brit - ney Spears and the Ying Yang Twins, ha, we be - came friends

got a lit - tle bo - dy that I can't for - get, and bet - ter or la - ter gon - na do her yet...
might as well let the par - ty be - gin, if you're with it, then join on in... Short -

- y she think she fine, fine e - nough to blow your mind. Short - y she think she bad.

Get on the floor and shake that ass. Short - y she think she fine, fine e - nough to blow your mind. Short -

- y she think she bad. Get on the floor and shake that ass. Ooh!

I ain't got that boom boom that you want. Watch - ing me_ all_ night long,-

hur - ry up__ be - fore_ it's gone__ I ain't got that boom boom that you want.

I don't think__ you__ should wait,__ one min - ute__ might be__ too late__

(Boom) Boom boom,__ boy you look so sex - y.__ (Boom) Boom boom,__ boy you look so

1° tacet

Percussion

1. 2.

se - xy.__ se - xy.__ Yeah__